

Enter



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Enter



WORLD PRESS PHOTO

A PUBLICATION OF WORLD PRESS PHOTO EDUCATIONAL DEPARTMENT

WELCOME

EIGHTH EDITION OF ENTER

Welcome to the eighth edition of Enter, the online magazine of World Press Photo's Education Department for those involved in the foundation's programs.

It is now over two years since Enter first appeared and the number of visitors continues to rise.

Most popular of our features are the galleries – not surprisingly, perhaps, as this a photography publication.

One gallery in the last edition, Abir Abdullah's coverage of a fire in Dhaka in Bangladesh, was hit more than 12,000 times.

In all, there were more than 40,000 visits to the four galleries. And if you missed edition seven, you can add to the number from the Archives area (click the link in the column to the left).

Masterclass and Close-Up were the next most popular areas of the magazine.

The world consists of 194 countries and visitors to Enter in 2006 came from no fewer than 141 of them. Russia, Thailand and Argentina all figured highly along with countries more traditionally associated with high-speed internet access.

We even had one visitor each from Micronesia and the Falklands Islands (welcome to you both).

In this edition, the galleries again feature varied subjects ranging from the study of a family trapped in grinding poverty in Jakarta, Indonesia, to what is said to be Colombia's first "contemporary circus".

Talking Point examines how photojournalists can prosper even as markets diminish and concludes that the last thing they should do is just complain about the situation.

You can tell us what you think about the article by sending us feedback in the form on the Talking Point page.

One area where there are plenty of new opportunities is multi-media on the internet and Cool Kit looks at how photojournalists can exploit this.

Don't forget, we are very keen to know what you think of the magazine so tell us.

IN THIS EDITION

Galleries

showcase work by photographers who've been part of World Press Photo's education programs.

Ask The Experts

is the chance for you to put questions to prominent photojournalists and other prominent people in the industry.

Close Up

looks at role models from around the world. In this issue – Kaveh Golestan .

Talking Point

Talking Point discusses how photojournalists must adapt to prosper

Masterclass

is where a photographer who has taken part in a World Press Photo Joop Swart Masterclass talks about life and work. In this issue - Paolo Pellegrin

Cool Kit

examines the skills needed for multi-media web presentations

Agenda

provides a look forward to some events, competitions and opportunities over the coming months.

Register

is where people new to Enter can sign up to be told about future editions

Credits and Thanks



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GALLERIES

Our galleries in edition eight cover a whole range of subjects in four different countries.

Charlie Saceda, a staff photographer with the *Philippine Star* newspaper, has been in the south of the Philippines observing the latest stages of a seven-year campaign by rebels against government forces there.

He is as interested in how the local people are suffering as result of the on-going violence as in the military aspects.

In Indonesia, Freelance photographer Toto Santiko Budi knows all about the poverty that grips large parts of his home country and is determined that the local media should reflect this state of affairs.

So he "adopted" a family in the capital Jakarta and recorded their traumatic experiences as they were forced by the authorities to move from what little home they had next to railway tracks.

Help comes in many forms and for visibly-challenged youngsters in one Chinese area, it swoops down from the skies.

Qui Yan, who is photo director of the *Wuhan Evening News* in China's Hubei Province, took his camera to record when an airliner from an American non-profit organization arrived to give children complicated eye surgery.

As a result of their visit to the converted DC10, a dozen young people's sight was improved.

Finally, for his gallery, Emilio Jose Bonnet went to the circus in Colombia. But what he found was not the traditional big-top tent.

For this was what is described as the country's first contemporary circus and they were mixing drama, music, dance and spectacle in a new play.

His images reflect the cast's boundless enthusiasm and passion.

CHARLIE SACEDA

According to some reports, more than 1700 civilians have been killed since the year 2000 as anti-government forces and militants battle against the authorities in the Philippines.

And that is not counting deaths amongst fighters on both sides.

Charlie Saceda, a staff photographer with the *Philippine Star* newspaper for the last five years, has recently spent time in the south of the country recording ongoing military operations and the effect they are having on communities there.

No stranger to war zones – 28-year-old Charlie was once held hostage for three days in 2000 until 100 sacks of rice were delivered – he is currently covering skirmishes between government forces and rebels in the islands of Basilan and Jolo. As he says, "in this decades-old war, innocent civilians are always the losers."

Charlie, who recently finished a diploma course on photojournalism at the Konrad Adenauer Asian Center for Journalism at the Ateneo de Manila University in the Philippines supported by World Press Photo, used a Canon 5d for wide angle shots and a Canon 1D for tighter ones. He shot with only available light around mid-morning with two lenses – the only ones he has - a 17-35mm f2.8 and 80-200mm f2.8.

"My favorite picture is of the women and children waiting for any news of peace so that they can return home," says Charlie. "The uncertainty about their future is seen on the faces of the women as they are surrounded by their belongings."



A US Navy soldier patrols on the flight deck aboard the USS Harpers Ferry during joint RP-US naval exercises in the southern Philippines. Photo taken on June 2, 2007.



A Philippine Marine takes a rest while waiting to be deployed for an amphibious-landing assault on a beach on an island near Basilan province in the southern Philippines, during joint naval exercises with American forces. Photo taken on June 5, 2007.



Philippine Marines guard the port as hundreds of reinforcements arrive in Basilan Island, southern Philippines. Government forces are being drafted in to fight local insurgents. Photo taken on August 8, 2007.



Philippine Marines carry body bags containing fallen comrades which are to be airlifted from a school in the eastern part of Basilan Island in the southern Philippines. Photo taken on July 11, 2007.



A Philippine Airforce gunner directs operations as the helicopter carrying the bodies of killed soldiers takes off from the school in Basilan Island, southern Philippines. Photo taken on July 11, 2007.



Women and children wait for the latest news of fighting after being displaced when Philippine government forces and rebels clashed in the hinterland of Jolo Island, southern Philippines. Photo taken on April 19, 2007.



An infant cries after being inoculated by local doctors in Talabaan town in Zamboanga City, during a United Nations Children's Fund vaccination campaign in the war-torn areas of the southern Philippines. Photo taken on April 21, 2007.

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1 2 3 4 5 6 7 **8** 9

A nun covers her nose from the stench as she passes the site where about thirty people were killed when a chemical gas tanker exploded in a remote town in Zamboanga del Sur, southern Philippines. Photo taken on February 3, 2007.

1 2 3 4 5 6 7 8 **9**

Allan Eguin, the victim of a chemical gas explosion, in a government hospital in Pagadian City in the southern Philippines where his wounds were cleaned by a relative. Photo taken on February 3, 2007.

EMILIO BONNET

Emilio José Bonnet had never seen a circus in his 27 years. So when he decided to photograph La Gata, described as Colombia's first contemporary circus, he did not know what to expect.

Presently finishing his degree project in photography at Taller Cinco – Centro de Diseño in the country's capital Bogotá, Emilo at first wanted to "concentrate on the performers' emotions and intimacy" and wasn't greatly interested in their virtuosity.

"But I soon became interested in how they do what they do," says Emilo as he observed and recorded preparations for *Déjà Vu*, the company's first play.

Emilio, who is looking for a job as a reporter and photographer and attended the 2006 – 2007 photojournalism course at Taller Cinco in collaboration with World Press Photo, spent three days a week for more than a month with La Gata. "I got to know them really well, to know how they think and understand their motivations.

"I also started another project with one of the dancers, Laesvie Andrea Ochoa, developing a story within a story. "She is a really special person who works as a teacher for small children in a depressed area of Bogotá as well as for invalid people.

"For the project I used a Canon A95, a simple compact camera. The photos show diffused natural and artificial light as well as a mix of flash and natural light".

1 2 3 4 5 6 7 8 9

Felipe Ortiz, left, is one of the three founders of La Gata. He is a clown, dancer, juggler, and the writer director of *Déjà Vu*, the company's first theater play. Alejandro Cano, right, draws a character for *Déjà vu*. He studied Arts at the National University and works editing videos as well as being a juggler and acrobat in the company.

1 **2** 3 4 5 6 7 8 9

La Gata trains in a warehouse. Wilmer Marquez and Edward Aleman have been dedicated to the use of their bodies as jugglers and gymnasts since they were 13.

1 2 **3** 4 5 6 7 8 9

Luisa – another of company's founders - directs stretching practice.

1 2 3 **4** 5 6 7 8 9

Shoes ready to dance.

1 2 3 4 **5** 6 7 8 9

Haike Irina Amelia Stollbrock is 23 years old and studies medicine while at the same time is an acrobat and dancer in the company.

1 2 3 4 5 **6** 7 8 9

Andrea Ochoa and Edward Aleman have a smoke to relax.

1 2 3 4 5 6 **7** 8 9

Warming up before the performance begins.

1 2 3 4 5 6 7 **8** 9

Backstage everyone gets ready and carefully observes what is happening. Luisa is preparing to go out to perform.

1 2 3 4 5 6 7 8 **9**

Déjà Vu in full swing.



QIU YAN

They call it The Bright Bird which comes from a faraway place to give sight to poor children.

ORBIS, a non profit-making organization which performs complicated eye surgery aboard a converted DC-10 aircraft, visited Wuhan in China's Hubei Province in March 2007 and photographer Qiu Yan was there to record what took place.

Dedicated to preventing and treating blindness, ORBIS was founded in New York in 1982 and its aircraft is said to be the only one of its kind in the world.

"ORBIS's service is free to the poor and without borders," says Qiu Yan. "So I wanted to make a photographic record".

He used a Canon 1D mark II. Forty-five-year-old Qiu Yan, who is photo director of the *Wuhan Evening News* and attended a World Press Photo seminar in 2001-2003, adds: "My favorite shot was the one where the plane's portholes are reflected showing that the operation was taking place on an aircraft.

1 2 3 4 5 6 7 8 9

A little girl is led to the plane where she hopes her sight will be improved aboard the ORBIS Flying Eye Hospital.

1 2 3 4 5 6 7 8 9

A young patient waits to receive eye surgery on board the ORBIS Flying Eye Hospital – on March 19, 2007.

1 2 3 4 5 6 7 8 9

In the last few minutes before surgery begins.

1 2 3 4 5 6 7 8 9

A doctor marks out where he will carry out the eye surgery.

1 2 3 4 5 6 7 8 9

Ready for the surgeon's attention.

1 2 3 4 5 6 7 8 9

An operation well under way.

1 2 3 4 5 6 7 8 9

Getting ready for another procedure.

1 2 3 4 5 6 7 8 9

Resting once the operation is complete.

1 2 3 4 5 6 7 8 9

The moment of truth for one young patient who inspects how she looks after the surgeons had finished.

TOTO SANTIKO BUDI

Poverty is ever-present in Indonesia and at its root – according to the International Labor Organization - are two and a half million child workers.

Freelance photographer Toto Santiko Budi was so disturbed by the lack of coverage in the nation's media of the poor that he decided to record the life of one family who try and make a living selling newspapers and drinks on the streets on the country's capital Jakarta.

Toto, a participant in a World Press Photo course at the Pañña Institute of Photography in Jakarta in 2006, works with the JiwaFoto Agency after some years on newspapers and magazines.

He made contact with Zaenal, his wife and three of their daughters under the age of 12 by buying one of their newspapers and then persuading them to allow him to take photographs.

For 35-year-old Zaenal and his 36-year-old wife Nung – who also have four grown-up children – it was a particularly difficult time. They had been told to leave their house in a slum district of Jakarta, which was near a railway station, because the homes were said to be dangerous so near to the line. So the five of them moved an hour away from the city only to have to return every day to sell their newspapers and drinks.

Toto recorded the family's last days in their old home and the problems they faced relocating.

Most importantly, moving meant that the three girls could not continue the free schooling they had enjoyed in Jakarta. Making enough money for the family was more important.

"I am concentrating on human interest stories in my career," says Toto. "I try and make every story simple. I prefer to balance my compositions and use color".

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1 2 3 4 5 6 7 8 9

Zaenal with his family. From left to right, his wife Nung (36), their three daughters Vida (11), Sari (8) and Tiara (5) and Zaenal (35). The photograph was taken inside their temporary house in Kampong Gaplok, a slum area near the Senen train station in Jakarta. The day after the picture was taken, the home was destroyed by officials when the Indonesian Public Train Company, as the land owner, refused them extra time to live near the railway track.

1 2 3 4 5 6 7 8 9

Sari hugs her mother Nung as an electric train races past with a loud sound of its horn, January 19, 2007. It was the last day they were allowed to live by the tracks.

1 2 3 4 5 6 7 8 9

Two of Zaenal's daughters - Vida (second from left) and her younger sister Sari (third from left) - at school. When they were forced to move to Citayam, in Bogor, one hour's trip by train from Jakarta, neither could continue to go to school. Both had to sell newspapers in the street to help their parents with money rather than continue their education.

1 2 3 4 5 6 7 8 9

Eleven-year-old Vida sells newspapers on a busy street in central Jakarta on January 18 2007. She has been helping her father at the same spot try to make enough money for the family to eat since she was little more than a baby.

1 2 3 4 5 6 7 8 9

Vida, Tiara and Sari with their mother Nung rest and have some lunch on a side walk in central Jakarta, January 18, 2007. Everyday the family is exposed to the dust and smoke pollution of the city. It is not a healthy place in which to grow up.

1 2 3 4 5 6 7 8 9

The family has no bath. So, before leaving by train for the hour's journey to their new home after a day on the polluted streets of Jakarta, Nung bathes five-year-old Tiara in the public washrooms.

1 2 3 4 5 6 7 8 9

Zaenal dismantles his temporary house, watched by his wife Nung. The deadline has arrived for him and his family to move on.

1 2 3 4 5 6 7 8 9

Zaenal waits for his daughter Tiara to go to sleep in the ruins of their house near Senen train station in Jakarta. Following their eviction by the train company, they now face an hour's train journey every day back to the city to sell their newspapers.



ASK THE EXPERTS

Ask The Experts provides an opportunity for professional photojournalists starting out on their careers to put questions to some of the leading members of the profession.

For edition eight there are three questions. You can read the answers by clicking on the word View under each question below or by using the navigation to the left.

QUESTION ONE

The first question comes from freelance photographer Mehran Afshar Naderi from Tehran in Iran.

Mehran, who has had work published in several magazines, would like to know what he should consider when deciding to join an agency.

THE ANSWER

The answer comes from Margot Klingsporn, the owner of the Focus photo agency in Hamburg, Germany. A World Press Photo contest judge in 2000, 2001 and 2003, Margot says:

1. Inform yourself about the agency, discover who else is represented by them. Find out if your work fits into their "portfolio" - it makes no sense to have pictures with an agency which represents completely different work!
2. Ask about conditions. For example, how the income is split for national archive sales, international archive sales and assignments? The usual split for archive and first sales is 50 % for the photographer. For assignments, it varies between 70 or 80 % for the photographer.
3. If you have special conditions about the publication of your pictures – such as no cropping, no manipulation or special fees because they are very exclusive, put them in writing and keep a copy.
4. Ask how often sales reports are made and about the schedule of payment.

5. Ask if you get tear-sheets (copies) of the magazines/newspapers where your pictures have been published.

6. Ask if the agency also offers stories or story proposals meaning that if you have a story idea, the agency would ask editors to find support to finance that story. The supporting publisher then has the first-time publication rights or can withhold the story for a defined period of time.

7. Insist that they try to get you a proper credit with each publication.

8. Define a period of time for how long the agency can offer your pictures in their database, in case you want to stop the relationship. After this period, the user rights of the agency are over and all data has to be removed from their database.

9. Ask to have examples of the data file format (the size, resolution, type of image) and about captioning.

10. When all these items have been established, send an e-mail confirming all the points or if the agency offers a contract, make sure all the points are included - and read it carefully.

11. Finally, once you are working with an agency, please make sure that you do not give them pictures which touch on the rights of third parties (people on the street, brands, buildings) unless you have obtained clearance first. Otherwise, you can be made liable for any damages caused."

QUESTION TWO

Our second question comes from Cheryl B. Borsoto, a full-time instructor at the Department of Communication at the Ateneo de Manila University in the Philippines and also a freelance photographer.

Cheryl asks "I understand that digital images can be tagged or embedded with metadata. Is this permanent or can metadata be lost? Can we also have tips on effective keyword tagging so our photographs are searchable in photo stock websites and agencies?"

THE ANSWER

The answer comes from Adriaan Monshouwer, who is currently Commercial Director of the Dutch photo agency Hollandse Hoogte and has had a long and distinguished association with World Press Photo including being a board member and secretary of the contest's international jury.

Says Adriaan "All embedded information can get lost or be changed. That is true for the technical data generated automatically by a digital camera and for all written information the photographer adds.

Yes, it is easy to delete your name and change the caption. There is no protection.

It is like peeling the original copyright sticker from the back of a photograph and replacing it with whatever you want.

Software developers are busy addressing the issue, trying to develop a system that makes it impossible to change certain information. Or at least making it clear when something has been changed.

A photograph might tell more than a thousand words but without words, photographs seldom sell anymore. Without a proper caption or the right keywords editors searching a digital picture database simply do not find your pictures.

In most databases queries use both the caption information and the keywords. Captions should contain the 'traditional' editorial information: when, where, what/who and – if it is relevant – why? Keywords should be used to describe (list) all elements in the picture, all objects, the dominant color, the atmosphere and emotion and connotations.

It takes time and training to write great captions and catching keywords. It is a skill that any professional photographer should develop. Taking great pictures does not make a photographer successful. To be seen starts with being found. And the more words you add, the more often your picture appears in a search result.

Working on your captions and keywords pays off commercially. And like selecting and editing your pictures, it is never finished.



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Update your keywords regularly. Add new ones, delete some old, check for spelling errors, use plural besides singular when possible.

You did not become a photographer because you liked writing. Your strengths and passion were first and foremost visual. And I don't want you to switch - you don't have to become a great novelist but to be successful as a photographer these days you do have to be creative and serious writing captions and adding keywords.

It takes time and energy but the rewards will show - not in the picture but in your bank account. Good luck.

Our questioner, Cheryl Borsoto, asked for advice on captioning and keywording and sent us one of her images.



Below is the caption she suggested with Adriaan's comments in brackets. That is followed by Adriaan's suggestion of the best keywords for this particular image.

Caption:

Manila, Philippines. [No date given. Always include the date when the picture was taken, if possible, to add context] Officers from the Philippine National Police during a rally dispersal. [There should be information here about what the rally was about]

Suggested keywords:

- Color [usually generated by dbase]
- Vertical [usually generated by dbase]
- Male
- Female
- Couple
- Police
- Riot
- Rally
- Demonstration
- Conflict
- Crowd
- Group
- Helmet
- Helmets
- Camouflage
- Screens
- Protection
- Safe
- Safety

- Secure
- Security
- Relax
- Relaxing
- Relaxation
- Waiting
- Pause
- Intimacy
- Smile
- Colleagues
- Asia
- Philippines
- Manila
- Blue

QUESTION THREE

"How do you go about writing a good story proposal and which elements should be in it?"

THE ANSWER

The answer comes from Pablo Corral Vega, a fine art photographer from Ecuador whose books include *Bare Earth*, *Silent Landscapes: The Andes of Ecuador* and *Ecuador, from magic to horror*. In 1994 he directed the Discovering Ecuador project. Thirty-eight top international photojournalists from eleven countries gathered in Ecuador and their work was later published by the University of Missouri-Columbia School of Journalism and Imprenta Mariscal from Ecuador.

Says Pablo: "The first and the most important rule is not to propose a story that you don't feel passionate about. It's possible you will become interested in the subject as you shoot it, but if your heart is not in it, you will probably do an average job. Don't propose a story to get a free trip to a new place or because you might do shocking pictures. Propose a story that has meaning to you that touches you, that moves you.

In the introduction of my latest book I wrote about this: "A generous gaze is essential if one is to be a good photographer. But more than that, the gaze must be curious, filled with the emotion that the Greeks called *thaumasmós* — awe, a wonder at the manifest face of nature and recognition of our ignorance and smallness as we stand before it."

It's quite different proposing a story to a magazine for which you have already worked compared with a magazine that doesn't know you or your work.

For a first-time commission, it might be a good idea to show them what it is that you plan. Shoot part of the story if you can. Build a relationship first.

Don't choose a story on the other side of the planet. Better a subject you know intimately, a subject no one else knows better. That will give you an advantage.

Keep in mind that most magazines will not be interested in showcasing your work. They will need your photography to illustrate an article. In other words, the story is about the subject - not about you as the photographer.

You have to ask yourself the basic journalistic questions. Where and when does this story take place, who is the subject, why is it relevant or current? You should also explain how you're going to approach the subject, and who you think is going to be interested. Keep it straightforward and short.

There is no standard format for proposals. Ask the magazine to send you their guidelines if they have any, since different magazines use different formats. I have worked a lot with National Geographic, for example, where the proposal has to be short and simple.

But it's best to talk to the Director of Photography first to see if he thinks you are the right photographer for that assignment. If he thinks you are not ready, you will not get the job even if they love your proposal.

Be honest, be passionate, be patient. It takes time to build a good relationship with a magazine."



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CLOSE UP

For much of his working life, Kaveh Golestan's pictures were suppressed in his native Iran but he continued to provide the rest of the world with a unique view of what was happening there.

For this edition's Close-Up, Bill Kouwenhoven profiles this legendary photojournalist.

The son of one of Iran's leading film-makers and novelists, and the grandson of a journalist, it seems Kaveh Golestan was born to become an award-winning news image maker.

For thirty years, he covered modern Iran's most turbulent period: from the overthrow of the Shah, through the Khomeini-led revolution, the Iran-Iraq war and on to the beginning of the Second Gulf War.

His BBC colleague Jim Muir said of him, "His energy, artistry, enthusiasm, sensitivity, courage and mischievous humor were only part of a complex, charming and gentle character, who engaged all he met."

Born in Abadan in south-west Iran and educated in Tehran and in England, Golestan first helped with his father's filming at the age of 11.

By 1972 he was a self-taught photojournalist producing work for numerous Iranian and international publications, authoring several books and exhibiting.

According to his widow, Hengameh, Golestan was "very affected by suffering in society and was always drawn towards subjects that were unapproachable or deemed taboo."

His images of farmers and laborers show conditions under the Shah's regime with tenderness and directness. His pictures of the brothels of Sharh-e No (1976-77) and the children's asylum at Shahr-e Ray (1977), both in Tehran, are harsh condemnations of the system and earned him the hostility of the state and

questioning by SAVAK, the Shah's secret police.

His works were banned from galleries and museums so he posted his images in public on walls and in university corridors.

Covering riots in Qom, the religious center of Iran, and the violent uprising against the Shah in 1979, he called them "the very first sparks of the revolution".

His pictures of the triumphal arrival of the smiling Ayatollah Khomeini in 1979 and his funeral ten years later 1989 are both vital political documents and works of art.

He was awarded a gold plaque by Khomeini himself in 1979. His pictures from the Revolution, which, to protect his life, were published anonymously abroad in *Time* magazine and elsewhere, won the Robert Capa Gold Medal a year later.

For his images of the execution of Iraqi soldiers during the Iran-Iraq war he was awarded a Pulitzer Prize.

From then on, his work mostly chronicled the disasters of war: Scud attacks on Tehran and elsewhere, war in the trenches and the suffering of civilians and soldiers alike.

He called himself a war photographer and said it was his duty "to let the rest of the world know about these horrors, to understand the suffering."

In 1988 he covered a massacre of Iraqi Kurds in the village of Halabja where Saddam Hussein's jets gassed more than five thousand civilians.

Indifference in the West to the situation and continued suppression of his work in Iran led him to put down his still cameras and begin shooting video for news agencies where faster, unobstructed, international distribution was possible.

He shot for The Associated Press Television Networks, INT, CNN and increasingly for the BBC. It was on such a BBC assignment that he was killed on 2 April 2003.

Like Robert Capa fifty years before him in Indochina, Kaveh Golestan stepped on a landmine and was killed while working. Jim Muir was with him and recalls him saying, just before he died: "When I am in situations like these, I feel I am me."

Masoud Behnoud, another BBC colleague says: "Kaveh's short but eventful life finished in the way he always believed it would—in the midst of news."

His wife Hengameh said Kaveh could "talk a snake out of its hole." It enabled him to charm laborers, prostitutes, dervishes and officials alike as he probed many aspects of society. He referred to his "revolutionary patience" in dealing with bureaucracy and political obstruction.

For him, "it was the job of a journalist to report the truth no matter what the consequences."

His press card was taken away three times and he was often subject to interrogation. His 1991 documentary about censorship in Iran made for British television, *Recording the Truth*, was an act of resistance that led to his being unable to work as a journalist for two years.

Ordered to teach photojournalism at Tehran University, he was described by former student Hojat Sepahvand as "a mobile university" himself, sharing his knowledge and his cameras.

Time magazine journalist and former student Azadeh Moaveni, called him "the bravest, most talented photojournalist I had ever known... With his unrivaled zest for poking into Iran's darkest corners, he taught me, and the Iranian journalists and photographers of my generation, that resistance could be an art and art could be resistance."

Kaveh Golestan lies buried in a simple graveyard in Afjeh, north Tehran. His epitaph reads: "He was killed while documenting the truth."

Bill Kouwenhoven



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IN THIS EDITION

1 2 3 4 5 6 7 8 9

Wounded men in the desert. Iran-Iraq war
frontline. 1983.

1 2 3 4 5 6 7 8 9

Reading the Koran. Iran-Iraq war
frontline, Ahvaz, Iran.
1982

1 2 3 4 5 6 7 8 9

Conference in the desert - clerics on the
frontline, Abadan. Iran.1983

1 2 3 4 5 6 7 8 9

Moment of Martyrdom. Iran-Iraq war.
1983.

1 2 3 4 5 6 7 8 9

Ethnic Arab uprising, Khuzestan, Iran.
1980.

1 2 3 4 5 6 7 8 9

Young man shows his dead brother's blood
during the revolution. Tehran, Iran. 1979.

1 2 3 4 5 6 7 8 9

Khomeini's first public appearance after
his return to Tehran. Tehran, 1979.

1 2 3 4 5 6 7 8 9

Young woman in her room. Shar-e-Nou
(the capital's former red light district),
Tehran. 1979.

1 2 3 4 5 6 7 8 9

Child and radiator. Children's mental
asylum, Shar-e-Ray, Tehran. 1977.

TALKING
POINT

It is often said that the market for the photo-documentary is shrinking and the little work that is available is poorly paid.

For Talking Point in this issue, Pedro Meyer - the photographic pioneer who founded the Consejo Mexicano de Fotografia (Mexican Council of Photography) and the globally-renowned photography website ZoneZero - says that even if this is true, there are plenty of new opportunities for photojournalists if they look for them.

Generally, I do think the freelance market is smaller in size and scope. Today anyone looking for images for illustration has many choices - everything from online stock photography to using their own digital camera.

So, why are so many photographers surprised?

Unless they have been living in a cave, they must have noticed just about everyone's job is being radically transformed. Why would it be any different for photographers? Just ask any musician how their work is in a process of total turmoil.

When I was a kid, the elevator operator in the building where my father had his office in downtown Mexico City would also repair watches as he took people up and down all day long. I never ceased to be amazed at his ability to cope with two such different jobs.

Yes, you've guessed correctly. Today that elevator is automatic and doesn't need an operator. And watches are now so cheap; it is easier to replace a broken one than get it repaired.

So rather than feeling sorry for oneself, it is best to move on and ask, what now? How does a photographer survive in today's world?

Depending on where you live, the first question is - who actually needs your service?

Start thinking about who you can provide a service to.

Make a list of who might be interested in your type of photography and contact them.

Then you can compete with other photographers on price or on the uniqueness of your photography, or both. But remember that the market is changing all the time and what might be a good solution today will no longer be so in a year or two.

I googled "photo agencies" and came up with over 19 million pages. That should tell you something about what is going on. Some of the largest are having a hard time competing against newer, smaller agencies that charge a fraction of the price and this process will keep on changing as people figure out how to cut costs and still make a profit. And making money is something the larger agencies have not been doing.

Complaining will not help so let's look at some ideas:
Read your local newspapers for interesting stories and go out to local community centers. Listen to what locals say. Something should catch your attention. Be careful to choose ideas that are visual. Imagine, too, the universal so that stories will appeal to a world-wide audience. Add value to your images so, for instance, you can offer a color selection that can be taken to print.

Help the client to make the best use of your images. Display them in a PDF presentation or even make printed books. Increasingly wedding photographers are using such techniques, sometimes offering video presentations to go with pictures and giving the newly-weds a one stop-shopping experience for all their visual needs.

Be a story teller rather than simply a photographer. This opens up a host of creative possibilities. You now have all kinds of new delivery methods which range from the internet to CD ROM/DVD and PDF formats.

Working with a digital printer still requires an expert eye, trained to see what a good print looks like. If you have experience of this, use it. Or you could scan images for a living, which is highly valued.

Adding sound to your still images is another way of adding value and finding new clients.

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WORLD PRESS PHOTO

A PUBLICATION OF THE WORLD PRESS PHOTO EDUCATION DEPARTMENT

There are a number of websites, such as the New York Times and the Washington Post, who have been

publishing multimedia stories. (See also Cool Kit in this edition). The market for educational and training programs is larger than ever.

As well as contributing pictures, suggest ideas related to educational programs which might need video feeds or texts. Food presents many opportunities. Try taking pictures of preparation in places that are new, other than the traditional kitchen and well-lit studio. These are fun stories and offer an array of possibilities for documentary photographers.

Why do documentary photographers always choose the down trodden, the poor or the exploited as their subjects? Or wars, famine, drought, plague, invasion or destruction? What about the other side of life? Have a look at the wonderful story *Girl Culture* by Lauren Greenfield, linked to at the foot of the article. Or her recent story on the super rich in China.

I don't think there is anyone who hasn't been offered penis enlargement products or fake Rolex watches by spam email. There must be a warehouse from which all this merchandise gets sent out. And who makes this stuff? And what about all these female students who offer their bodies over the internet, in every variety of peep show possible. These would all make great subjects for documentary.

It may be true that some established magazines are no longer using photographic essays but that doesn't mean there aren't many new magazines that are. Just explore the seatback pockets on aircraft and your local newsstands to see just how many are published.

Look what's happened to TV. Sure, the large networks have lost audience but that does not mean people are watching less. They are just choosing different channels like cable, My Tube or DVDs. Story telling is alive and well.

Think constructively rather than complaining. We as photographers have to find ways to adjust our work to the prevailing winds.

Remember, "It is not the gale but the set of the sails".

Pedro Meyer
Mexico City

REACTIONS EDITION 7

Reactions to Talking Point in edition seven started to arrive soon after publication.

You can read the article in edition seven by visiting Archives.

Wrote freelancer Felix Masi from Kenya: "I agree with Sinartus. As a freelancer, I face challenges competing with big agencies in selling my work but this has motivated and shaped my professional work.

Life is about taking risks. There are plenty of issues to document. Personally I am not scared any more by agencies. I think aid agencies are equally looking for the kind of work or issues in your neighborhood. Learning from successful photographers, I see many stories and risk working on subjects even without funding." Rajib Singh is also a freelancer, from India. He writes: "Sinartus is right in saying that it does not need heavy expense and toil to discover great stories or photo opportunities around us.

A photographer must be focused, serious and dedicated to capturing images. But editors must stop paying meager sums to individuals when a photo of similar quality shot by an agency photographer can command fees ten times more. Let us not blame the citizen journalists but rather pull our socks up."

If you want to comment on Talking Point in this edition - return to the Talking Point page and use the form on the right of the article. We'll publish the best of them in three weeks time in an update of this edition and in edition nine, due in January 2008.

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MASTERCLASS

In each issue of Enter, we put a set of near-identical questions to people who have taken part in a World Press Photo Joop Swart Masterclass. These five-day events, introduced in 1994 to encourage and train young photographers, are normally held every November so that a dozen young practitioners from all over the world can meet and learn from some of the world's top professionals and each other.

The subject for edition eight is Paolo Pellegrin, a full member of Magnum Photos since 2005 and a *Newsweek* contract photographer since 2000. In 1995, he won first prize in the World Press Photo Contest Daily Life category for his reportage on Aids in Uganda and has since won seven further World Press Photo Awards and, in 2003, served on the contest jury.

They are just a few of the many international prizes 43-year-old Paolo has collected, ranging from the Kodak Young Photographer Award through to the Robert Capa Gold Medal.

Paolo - how did you get started in photography and what was your biggest break?

I started around 1990 after studying architecture for a few years. In 1995, I won a World Press Photo Award for a project I had done on HIV/Aids in Uganda and I guess that was a break.

What qualities does a top photojournalist need? Humanity.

Which assignment has been most memorable?

There have been several assignments - or better projects, which have been important for me: Kosovo, Cambodia, Palestine, Lebanon. What makes one more memorable than another I don't know. For me, they are all important and have had meaning when they were done. If I have to choose one, in an arbitrary way, then it could be the coverage of the war between Israel and Lebanon last year.

Are you - or will you ever be - fully digital?

I've been completely digital for the last year now though I do believe I will shoot film again regularly at some point.

What essential equipment do you travel with?

I try to travel as lightly as I can. The most essential piece of equipment for many years was a Leica M with a 35 mm. Now I'm looking for another like it.

What is your favorite camera and how do you use it most - do you prefer natural light, for instance, or artificial/mix.

The Leica M system with a 35mm lens is my favorite film camera. I have not yet found an equivalent favorite digital. But I keep looking for it. Any available light is fine but if I have to choose then it would be low disappearing light, just at the end of the day when the day becomes night.

How, when under pressure do you try and make sure the image is as good as possible?

Taking pictures is a complex act: in an instant you give voice to your entire self, thoughts, opinions and sentiments. To be able to do so successfully under intense pressure is something one acquires with experience I think.

If there is one piece of advice you would give to a photojournalist starting out on a career, what would it be?

I believe that improving oneself as an individual will translate into the pictures one takes. My only advice is to work to become a better person and you will become a better photographer.

Which of the pictures you selected is your personal favorite and why?

This picture was taken moments after an Israeli bombing in Dahia, the southern suburbs of Beirut. The man with his raised arm is about to extract the body of his daughter from the rubble. I think this picture acts well as a testimony of the tragedy of war, especially when directed at civilians.

Next to whom would you like to sit in an airplane going where?

Many people and going to many destinations. This week I'd like to sit next to Bergman and Antonioni: secret destination.

What ambitions do you have left?

To improve. And that what I do has a significance for others as well as myself.

IN THIS EDITION

1 2 3 4 5 6 7 8 9
LEBANON. Beirut . August 2006. Moments after an Israeli air strike destroyed several buildings in Dahia. Copyright: Paolo Pellegrin/Magnum Photos.

1 2 **3** 4 5 6 7 8 9
KOSOVO/ALBANIA. 1999. Kosovar refugees who have just crossed the border into Albania at Morina on their tractor. Copyright: Paolo Pellegrin/Magnum Photos.

1 2 3 **4** 5 6 7 8 9
ALGERIA. Region of Oran. 2001. Village near the town of Mascara. October 2001. Civilian "patriots", in cooperation with Algeria's anti-terrorist elite forces (GIS), patrol at night, protecting the village from terrorist attacks of the GIA - the Armed Islamic Group. Copyright: Paolo Pellegrin/Magnum Photos.

1 2 3 4 **5** 6 7 8 9
PALESTINE. 2002. Mother of a child killed during an IDF's incursion into Jenin. Copyright: Paolo Pellegrin/Magnum Photos.

1 2 3 4 5 **6** 7 8 9
CUBA. Guantanamo. June 2006. Detainees in camp 4. Copyright: Paolo Pellegrin/Magnum Photos.

1 2 3 4 5 6 **7** 8 9
ANGOLA. Cholera epidemic. A child with cholera and his mother in a MSF run cholera treatment center in Malenje, Angola. May 2006. Copyright: Paolo Pellegrin/Magnum Photos.

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1 2 3 4 5 6 **7** 8 9

SUDAN. Darfur. Refugee in a camp, at the beginning of a rainstorm in the Kass region. Copyright: Paolo Pellegrin/Magnum Photos.

1 2 3 4 5 6 7 **8** 9

USA. New York City. February 2005. Fashion Week. Copyright: Paolo Pellegrin/Magnum Photos.

1 2 3 4 5 6 7 8 **9**

ITALY. Pope John Paul II. April 2 2005. Vatican City, Rome. Italy. Copyright: Paolo Pellegrin/Magnum Photos.

COOL KIT

Normally in Cool Kit we examine some of the latest equipment and tools currently available to photojournalists for their work.

But this time we are looking further into the future, where multimedia offers exciting new possibilities to photojournalists.

Today just establishing a basic website to showcase work and gather commissions is quite challenging enough for many photojournalists.

But ever-faster internet broadband in many countries means story-telling on the web is no longer confined to text and still images. Audio and video is often added, along with graphics, maps and animation, to build into sophisticated multi-media presentations.

In the newsroom at the BBC in London, for instance, text journalists are also expected to be able to edit, size, crop and process pictures as well as handle sound and vision. And, away from base, photojournalists submitting to big news agencies like Reuters, The Associated Press and Magnum Photos have for sometime been asked to provide extra media too, to compliment their images.

No-one is yet expecting every lone photojournalist to produce Stephen Spielberg-quality content. But times are changing and just as those who report and photograph are having to understand what is needed, traditional media organizations – particularly newspapers and magazines not currently rich in multi-media – are embracing this new journalism.

A good example is a recent report from Iraq, mixing still, video and audio, called *A Deadly Search For Missing Soldiers* from *The New York Times*. Less polished, but interesting nevertheless, is another package - *Terrorism Express* from *The Pittsburgh Tribune Review*. There are links below to both and other sites mentioned here.

Take a look too at some of the work on display at the website of New York-based MediaStorm, which shows just what is possible.

Much at MediaStorm is collaboration between photo and video journalists and multi-media specialists who put together the final product.

“Part of our overall mission is to educate and hopefully inspire others to create in-depth projects for delivery across multiple platforms – the web, broadcast, print – so that those projects reach as wide an audience as possible and generate the necessary revenue to support long-form, in-depth journalism,” says MediaStorm’s founder Brian Storm.

As leading players in UK media pointed out in a recent article, the future of news is increasingly visual.

Says Andy Cowles, editorial director of IPC Media, publisher of many of the country’s leading magazines: “There will be convergence of platforms, but there will also be convergence of craft. To be able to produce images, create video, control layout and manage color will be just as important as good writing.”

So – how does today’s photojournalist start to exploit these new opportunities?

Some are already tackling video. Others, whilst sticking to stills for the time-being – or possibly forever – can use new technology to tell stories in new ways, often with movement and video-like elements.

Still others are starting small by livening up their own websites with Flash technology. This has the advantage that almost all modern computers have the software to play Flash material as standard. Some are mixing and matching all these elements. And do not forget sound. Good video and audio editing needs experience but there is nothing to stop photographers adding simple recorded commentary to their images in the appropriate software, as long as they remember to use the language of their target audience which they must be able to speak well enough to be understood.



Otherwise, find someone who does.

There are many software packages that allow photo and video journalists to assemble impressive work. Flash, by Adobe, can be difficult to master quickly but there are third-party programs to allow authoring without too much experience. Swish is one used by many professionals.

Soundslides is cheap and can produce good content.

Video-editing packages, as well as being ideally-suited to moving pictures, can also be used to put together impressive packages of stills photographs and audio. Some professionals use Adobe's Premier Pro although the firm favorite for many – especially Mac users – is Final Cut Pro, which Brian Storm recommends.

Although there may be some photographers who can master all the elements of the new multi-media journalism on their own, it is likely that most will become part of a team, providing images to specialists who will work their magic to create top-quality content. Not unlike the newsrooms of old but using new technology.

Neil McIntosh, head of editorial development at *Guardian Unlimited* in London, says "There aren't many big news organizations yet that have applied this (new) technology and can still tell a story interestingly. Digital journalism, like so much digital development, will be about teams of specialists working together."

Concludes Brian Storm: "The ideal, multi-disciplined team brings together experts with various skills – visual, cinematic, audio, motion design, music, and interactive code – all collaborating to create projects.

I'm hopeful that many media organizations will see the value in expert skill-sets working together and that they will see that the team approach doesn't just provide a higher caliber result, but it's more efficient and therefore more economical over the long run."

AGENDA

Agenda is the section in which we tell you about a selection of the countless contests, awards, grants, scholarships and other developmental schemes available to photojournalists in the next few months.

Here, we have chosen some that have deadlines for entries between the publication of this edition of Enter and the next.

But if you know of an interesting competition, event or opportunity coming up later in the year - especially in the southern hemisphere - please email us by clicking here.

Clearly, we can tell you about some of the biggest events and opportunities coming up but we rely on you to tell us about the ones most important to you.

IN THIS EDITION

Freelance photojournalist Yannis Kontos from Greece won the first prize in last year's Luis Valtueña International Humanitarian Photography Award. His images show one of the many victims of violence triggered by the diamond-powered conflict in Sierra Leone between 1991 and 2002.

For information about this year's contest see Contests in Agenda.

AGENDA 01

AWARDS, CONTESTS AND SUBMISSIONS

Date/Deadline: Early November 2007

Annual International Photoshare Photo Contest

Photoshare's Annual Photo Contest, every year between August and December, is a popular international event encouraging photographers to share work for charitable and educational use in return for a chance to win a prize. Participants contribute to a growing collection of development-oriented photography, helping non-profit organizations communicate health and development issues worldwide.

Early August: Contest is announced and open for entries.

Early November: Contest deadline.

December: Judging of entries.

January: Announcement of winners.

Date/Deadline: Between 25 November 2007 and 25 January 2008

Concurso de Reportaje Fotográfico "Historias de mujeres mexicanas"

The objective of the contest, say the organizers, "is an equal society. The images should reflect the human rights situation of women in Mexico."

For both amateurs and professional photographers of any nationality over 16 years of age. Prizes include Kodak camera equipment and the publication of the winning images in the contest book and in the magazine *Cuartoscuro*.

Date/Deadline: 15 november 2007

Luis Valtueña International Humanitarian Photography Award.

Open to adult, amateur and professional photographers of any nationality. Images must be related to humanitarian action, international co-operation and social exclusion - human rights violation, armed conflicts, natural disasters, refugee and immigrant populations, socially excluded groups. And, say the organizers, "to building a fair and egalitarian world".

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Date/Deadline 10 January 2008

World Press Photo

For professional photojournalists. From 1 October 2006 detailed information on how to enter next year's contest will be available on our corporate website.

Date/Deadline 15 January 2008

DAYS JAPAN International Photojournalism Award

DAYS JAPAN invited photographers and journalists worldwide to participate in the 3rd DAYS JAPAN International Photojournalism Awards in 2007. The organizers are hoping next year's contest will be as successful when, they say, many "distinguished works were submitted from around the globe".

AGENDA 02

GRANTS, SCHOLARSHIPS, FELLOWSHIPS

Date/Deadline: 15 November 2007 **Date/deadline: Various**

Getty Images Grants

Getty Images says it "believes in the power of photojournalism to bring attention to significant social and cultural issues. We also know the rigors of executing world-class photography assignments and understand that in order to produce their best work, photojournalists need time, freedom and support."

Date: November 18th - 24th 2007, 7 days

Assignment in Indochina with Gary Knight, Siem Reap, Cambodia

The organizers say "This is a fantastic opportunity to be an active participant in the celebrated Angkor Photo festival which is now in its third year. Photographers on the workshop will work on an assignment for six days before projecting their final work on the opening night of the festival. Siem Reap, where we'll be staying, offers a great variety of subjects to photograph from the aesthetic beauty of ancient temples to a broad spectrum of social and environmental issues." The course fee is \$2,800.

Deadline: January 16, 2008

The Alexia Foundation

The Alexia Foundation offers the professional grant to enable a photographer to have the financial ability to produce a substantial picture story that furthers the foundation's goals of promoting world peace and cultural understanding.

No deadline

Light Work's Artist-in-Residence program

Each year Light Work invites 12-15 artists to participate in its residency program. Artists selected for the residency program are invited to live in Syracuse for one month.

They receive a \$4,000 stipend, an apartment to stay in, private darkroom and 24-hour access to facilities. There is no application form or deadline.

Fifty Crows International Fund

Photographers can sign up for mailing lists to receive updates and announcements about the photo fund call-for-entries.

AGENDA 03

FESTIVALS, FAIRS AND CONFERENCES

No deadline

Photo Festival Union

Photo Festival Union, an association for European festivals of photography, comes from an idea from the Foundation of Visual Education in Poland. It is for the exchange of information between associated events and wider cooperation within exhibitions, lectures, workshops, slide-shows and portfolio reviews.

The union also aims to promote young artists and spread knowledge on photography and other visual activities especially through annual themed albums and exhibitions.

Among the members are 28 of the biggest international festivals of photography in Europe.

November 18th to 28th, 2007

Angkor Photography Festival

The third Angkor Photography Festival, in Siem Reap, Cambodia, aims to bring together "famous and passionate photographers of diverse nationalities and cultures in the spirit of creativity and sharing."

It showcases print exhibitions and outdoor projections by renowned artists and photo-journalists but, say the organizers, "differentiates itself from other photographic events with its strong educational goals."

By offering free workshops for young Asian photographers and developing outreach projects for disenfranchised Cambodian youth, participants contribute their art and their time and demonstrate "that photography can change lives."

19th - 28th October 2007

FotoArtFestival 2007, Bielsko-Biala, Poland.

Organizers expect "stars of world photography from both Americas, Asia and Europe will attend the festival personally". Among those invited are Pedro Luis Raota, Joan Fontcuberta, Franco Fontana, Sarah Moon and the Shao family.

There will be about twenty exhibitions and many of those exhibiting will be in Poland for the first time.

Promised is old and modern photography, black-and-white and color in many themes - portrait, document, landscape, reportage, experiment.

23 November - 23 December 2007

Rencontres Africaines de la Photographie De Bamako, Mali

This is a festival showing the works of photographers from the African continent. Initiated in 1994 "to provide an opportunity for african photographers to break from their isolation and meet and exchange ideas with other (international) photographers". Also to find common aspects in their work and the African photographic heritage. This year, the seventh, the theme is 'In the city and beyond'.

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